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Lead Follow or Get out of the Way

abrupt character change

Strong needs to learn how to get people to listen to her

Love It!

LEAD, FOLLOW OR GET OUT OF THE WAY

an episode of

SHINING TIME STATION

by

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SCENE 1
(MAIN SET)

(DAN IS PRACTISING VOLLEYBALL SERVES WITH A BEACH BALL. BILLY ENTERS CARRYING FISHING GEAR.)

BILLY

Where are Kara and Becky today, Dan?

DAN

^aKara went to visit her grandpa, Harry, and Becky ^{went} had to go shopping with her dad.

(STACY ENTERS FROM THE PLATFORM.)

STACY

No ball playing in the station, Dan.

DAN

Watch this serve, Aunt Stacy.

STACY

You know the rules. Don't hit that—

DAN

Great, huh?

(STACY WATCHES IN DISMAY AS DAN HITS THE BALL. IT LANDS NEAR BILLY WHO PICKS IT UP AND TOSSES IT BACK TO DAN.)

STACY

Did you fix the crossing signal, Billy?

BILLY

Not yet.

STACY

Will you do it today, please?

Miss the
(love) tickets
- maybe in another
show?

they did in Little League!

BILLY

I can fix that signal any time, Stacy. But there isn't
going to be a better day for trout fishing this season.

(STACY'S FRUSTRATION MOUNTS. SCHEMER ENTERS
WITH BOXES. HE STACKS THEM NEAR THE ARCADE.)

STACY

You can't put those there, Schemer.

SCHEMER

Sure I can. Watch me.

STACY

Schemer, it's dangerous. They might fall on someone.

SCHEMER

Don't be such a worry wart, Miss Jones. Only an idiot
would get in the way of falling boxes.

*total
a clutz*

*schlemiel/
schlamazel
concept*

(DAN SERVES HIS VOLLEYBALL. SCHEMER TRIES TO
CATCH IT BUT ENDS UP FALLING INTO BOXES WHICH
THEN FALL OVER ON TOP OF HIM.)

STACY

Why doesn't anyone around here listen to me?

(BILLY WALKS BY.)

BILLY

Did you say something, Stacy?

(SUDDENLY J.B. KING IS UNDER THE ARCH.)

KING

(K-TEL AD VOICE)

Do people ignore what you ^r tell to them? Do you make
rules that nobody follows? Do you have the feeling that

J.?

✓

KING (CONT'D)

everything is getting out of control? If you answered
yes to even one of these questions then you need:

Bossing.

(HE HOLDS UP THE BOOK)

Bossing solved all my problems. Now it can solve
yours too. This one thin book will teach you everything
you need to know to be the kind of Boss that people
fear and obey. Thanks to this book people jump when
I yell.

STACY

(TAKING THE BOOK AND READING FROM IT)

"You're the boss. Be bossy."

Oh, Mr. King. I don't think this book is right for me.

KING

It's right for the Indian Valley Railroad, Miss Jones, that
makes it right for you.

STACY

(WATCHING AT SCHEMER UNPACK CHEESE GIGGLES,
THROWING PACKING MATERIALS EVERYWHERE.)

don't think
I'm not sure I can be bossy, Mr. King.

KING

Try it, Miss Jones. That's an order.

*Miss Jones —
What's good for
Indian Valley Railroad
is good for you*

STACY

Yes sir, Mr. King.

(TO SCHEMER, TRYING TO BE FIRM)

Schemer, would you...um...would you please move
these boxes?

KING

You're the boss, Miss Jones. Be bossy.

STACY

(TRYING A LITTLE HARDER)

Schemer, get these boxes out of here.

(SCHEMER STILL IGNORES HER. STACY LOOKS AT KING.)

KING

Page 16, Miss Jones.

(STACY TURNS THE PAGES OF THE BOOK TO PAGE 16
AND READS.)

STACY

"When all else fails, raise your voice."

(SHE LOOKS AT MR. KING FOR CONFIRMATION.)

Yell?

(KING NODS ENTHUSIASTICALLY. STACY RAISES HER
VOICE.)

I said move the boxes, Schemer!

(SCHEMER MOVES THE BOXES OVER HALF AN INCH.)

SCHEMER

There.

(STACY TURNS BACK TO MR. KING, BEATEN, BUT HE
PUSHES HER BACK IN SCHEMER'S DIRECTION FIRMLY.)

KING

Page 20. Quickly.

STACY

(FLIPPING THROUGH THE PAGES AND READING)

"If that doesn't work, yell louder."

(STACY THINKS ABOUT IT, GATHERS HER STRENGTH
AND YELLS.)

GET THESE BOXES OUT OF HERE!! NOW!!

(SCHEMER IS MUCH SHAKEN AND HURRIEDLY BEGINS
GATHERING UP THE BOXES.)

SCHEMER

Okay, okay. Whatever you say, Miss Jones.

KING

Good work, Miss Jones. You're a natural leader. You
just needed ~~to~~ the book to tell you what to do.
Leadership, Miss Jones, that's the ticket.

CUT TO:

SCENE 2
(INT. DRESSING ROOM)

TEX

Maybe we should get us some of that.

GRACE

A leader?

TITO

Boss!

TEX

I accept.

GRACE

Sorry, Tex. In this case the right man for the job, is a woman.

DIDI

Thanks Grace.

GRACE

Not you. A woman who plays bass.

TITO

I'm available for this gig.

REX

You?! Me.

ALL

Me! No, me! etc.

Not you. The bass is ^{the} woman who plays bass

Sim just a natural born bass

CUT TO:

SCENE 3:
(MAINSET)

(KING THUMPS THE COVER OF THE BOOK.)

KING

Making rules, setting limits, using discipline.

Remember, Miss Jones, the future of the Indian Valley

Railway is resting on your shoulders.

STACY

It is?

KING

So get out there and be bossy.

(STACY IS STILL NOT SURE ABOUT ALL THIS AS SHE
APPROACHES DAN WHO IS PLAYING WITH HIS BALL.)

STACY

Dan, I told you to put away that ball.

DAN

I will, but first, watch me serve. I'm getting really good.

STACY

If you do it again, I'm going to have to...do something.

DAN

(SERVING THE BALL)

Just this once. Last time, really.

(STACY LOOKS OVER AT KING WHO IS HOLDS UP A
SCORE CARD SHOWING A ZERO.)

STACY

(HITTING HER BREAKING POINT)

Don't say I didn't warn you.

(STACY PULLS THE PLUG TO DEFLATE THE BALL.)

DAN

Hey! Do you know how long it took me to blow that
up?

STACY

Maybe next time you'll remember: there's no ball
playing in the station.

(NO SOONER SAID, THAN STACY IS RECONSIDERING
WHETHER IT WAS THE RIGHT THING TO DO, BUT MR.

KING CHANGES HER SCORE TO A 5.)

(BILLY ENTERS FROM HIS OFFICE CARRYING HIS FISHING
ROD AND TACKLE BOX.)

STACY

Did you fix the crossing signal?

BILLY

I'll get to it.

(BILLY STARTS TO WALK TOWARD THE EXIT. MR. KING
STARTS FLIPPING NUMBERS BACKWARDS: 4, 3, 2. STACY
HURRIES TO STOP BILLY, WORKING AT BEING BOSSY.)

STACY

Where...where do you think you're going?

BILLY

Not only do I think I'm going fishing. I know I'm going
fishing.

STACY

FRUSTRATION

(A SUDDEN RUSH OF ANGER)

NO!, Mr. Two Feathers, You are not going fishing!

BILLY

Do you want to run that by me again, Stacy?

STACY

You have responsibilities. You can't run off and go
fishing just because you feel like it. You get that
crossing signal fixed. Or you don't go anywhere.

(BILLY STUDIES STACY FOR A BEAT, THEN TURNS AND
EXITS TO HIS OFFICE. MR. KING FLASHES STACY AN 8.
SCHEMER ENTERS EATING THE LAST CHEESE GIGGLE
FROM A BAG. HE CRUMPLES UP THE BAG AND
PREPARES TO SHOOT IT AT THE TICKET BOOTH.)

(make clear that Billy
"gives in")

STACY

Don't even think about it.

(SCHEMER TAKES AIM, STACY LEVELS A DEADLY LOOK
AT HIM AND SPEAKS COMMANDINGLY.)

No.

(SCHEMER STUFFS THE BAG IN HIS POCKET AND
HURRIES AWAY. MR. KING FLASHES A 10. STACY LOOKS
SATISFIED AND PLEASED WITH HERSELF.)

CUT TO:

SCENE 5:
(BILLY'S OFFICE)

(BILLY HAS THE CROSSING SIGNAL ON THE WORK
BENCH. HE SMACKS IT A GOOD ONE WITH A HAMMER.
MR. C. APPEARS HOLDING HIS EARS.)

MR. C.

What's all that racket?

BILLY

I'm trying to fix this crossing signal.

MR. C.

It sounds like you're trying to break it.

BILLY

I have to fit this piece... To tell you the truth, Mr

Conductor, I feel like whacking something.

MR. C.

Oh, I see. You must be having trouble getting along
with someone.

] 7 smashing this
signal

BILLY

How did you know?

MR. C.

I'm having a similar problem. There's a mouse in my
signal house who just won't leave.

BILLY

You're not afraid of a little mouse, are you?

MR. C.

Little!?

BILLY

Oh yes, I see.

MR. C.

And don't even mention a mouse trap.

BILLY

No, no, of course not.

MR. C.

Those things are dangerous.

BILLY

Have you tried making friends with the mouse?

MR. C.

Friends? With that rodent! He couldn't get along with
anyone. He eats like a horse. Do you know he ate
every bit of food in the house and then left the fridge
door open? You'd think he was born in a barn. And
what a pig. Always dropping dirty socks everywhere.

*too many
mice?*

BILLY

I guess I know how you feel, Mr. Conductor.

MR. C.

Like whacking something.

BILLY

Be my guest.

(BILLY HANDS MR. C. THE HAMMER. MR. C. TAKES A BIG SWING AT THE SIGNAL. IT RINGS LIKE A GIANT GONG.)

SFX : GIANT GONG.

CUT TO:

SCENE 6:
(MAIN SET)

(DAN IS CUTTING SNOWFLAKES OUT OF PAPER. STACY COMES OVER.)

STACY

You can't do that here, Dan.

DAN

I won't break anything.

STACY

It's too messy.

DAN

I'll clean up.

STACY

No.

DAN

But you let me do it before.

STACY

This is now. We have some new rules to make the station a better place.

DAN

Lucky I brought my skipping rope.

(STACY TAKES AWAY THE SKIPPING ROPE.)

STACY

Not in the station.

(DAN TAKES A HARMONICA OUT OF HIS POCKET. STACY SHAKES HER HEAD AND WALKS AWAY.)

DAN

You can't do anything around here anymore.

CUT TO:

SCENE 7:
(INT JUKEBOX)

GRACE

· Poor Dan.

REX

The station's got to have rules, otherwise it'll be just like a barnyard.

TEX

What's wrong with a barnyard, Rex?

REX

Nothin', if you're a cow.

GRACE

When there are too many rules, I'd rather be a cow.

DIDI

Does everyone feel as blue as I do?

OTHERS

Uh-huh. Yep. Sure do. Etc.

TEX

Looks to me like Dan feels even bluer.

CUT TO:

SCENE 8:
(MAIN SET)

(SADLY, DAN DROPS A NICKEL INTO THE JUKEBOX.)

CUT TO:

SCENE 9:
(JUKEBOX)

SONG: CANNONBALL BLUES

(AS THE PUPPETS PLAY, WE SEE STACY HANGING SIGNS ON THE STATION WALL. THE WORD "NO" APPEARS IN BIG BOLD LETTERS IN FRONT OF A LIST OF WORDS IN SMALLER LETTERS: "BALLS, KITES, BICYCLES, TRICYCLES, UNICYCLES, FRISBEES, HARMONICA". ANOTHER SIMILAR SIGN READS "NO LITTERING, SMOKING, CUTTING, RUNNING, JUMPING, PLAYING, HOPPING, THROWING, DRUMMING, SKIPPING, PAINTING". A THIRD SIGN READS "NO DOGS, CATS, HORSES, GOATS, CHICKENS, GEESE.")

CUT TO:

SCENE 10:
(MAIN SET)

(LINES AND ARROWS MARK THE FLOOR OF THE STATION. STACY IS AT THE TICKET BOOTH, BUSILY READING HER BOOK. BILLY WALKS BY.)

STACY

You're in the wrong lane, Billy.

BILLY

I beg your pardon?

STACY

You see the lines on the floor? They're lanes. The one you're in is for going the other way. This one over here is for going that way.

BILLY

Let me get this straight, I can only walk in this direction,
if I'm in this lane?
~~in certain parts of the room?~~

STACY

(BARELY LOOKING UP FROM THE BOOK)

It's for the good of the station.

(SCHEMER LURKS IN THE BACKGROUND LISTENING.)

BILLY

The good of the station, eh?

STACY

It's another idea I got from the book J. B. King gave me. I have an extra copy if you'd like to read it.

BILLY

Anything in that book of yours about people, Stacy?

STACY

What?

BILLY

You know, people. How each one of us likes to be
treated like someone special?

STACY

That's what the rules are for, Billy. So Shining Time
Station can be a special place.

(THE PHONE RINGS. STACY PICKS IT UP.)

STACY

Shining Time Station. Stacy Jones speaking.

BILLY

Shining Time Station was a special place before. Now
it's just rules.

(STACY HOLDS UP A SIGN. BILLY READS IT.)

BILLY

"No talking."

(SHE TURNS AWAY FROM BILLY, WHO EXITS TO THE
PLATFORM. SCHEMER SNEAKS UP AND GRABS THE
EXTRA COPY OF THE BOOK.)

SCHEMER

(READING THE TITLE)

"Bossing: How to be successful and lose all your
friends." Just what I need.

CUT TO:

STS: LEAD, FOLLOW... P. 16
Draft 2
*Mr. C. appears outside for
door. Mary cross & gives to
door a bathroom. dirty look
I want you gone by the
I get back & tidy up the
you leave monster*

SCENE 11:
(WORKSHOP)

(DAN IS LOOKING PRETTY MISERABLE. MR. C. POPS ON.
HE'S HOLDING A LEASH. WHATEVER IS ATTACHED TO IT
IS OFF CAMERA.)

MR. C.

No use crying over spilt milk.

DAN

I'm not crying, Mr. Conductor.

MR. C.

Not you, Dan. Her.

(FOLLOW THE LEASH TO THE KITTEN AT THE OTHER
END.)

She keeps stepping in her bowl of milk and spilling it.

Silly kitten.

DAN

I didn't know you had a cat, Mr. Conductor.

MR. C.

I don't. I borrowed her from a friend. To help me with
that rat of a mouse.

DAN

The mouse is still in your house?

MR. C.

But not for long. You know what chickens mice are.

One look at this vicious beast and that mouse will turn
tail and run like a frightened deer.

DAN

I guess you're in a big hurry.

MR. C.

I'm never in a big hurry, Dan. If I'm in a hurry at all, it's usually a little one. Although once I was in a middle-sized hurry and that was plenty big for me. But I'm in a ^{no} hurry at all right now. Why? ✓

DAN

I'm not allowed to do much of anything around here anymore. But there's no rule against stories. Yet. ^{not}

MR. C.

Then I'll hurry up and tell you one.

(MR. C. BLOWS HIS WHISTLE.)

(SPFX: THOMAS INTRO FX)

CUT TO:

SCENE 12:

(VT: TTE "DUCK TAKES CHARGE")

CUT TO:

SCENE 13:
(MAINSET)

DAN

I know how Percy and Duck felt. I hate getting bossed around.

MR. C.

Sometimes, it's for your own good. You should listen
when the person telling you what to do is older and
wiser and knows more about the world than you.

DAN

Like Sir Topham Hatt.

MR. C.

Like Stacy.

I enjoyed this little chat

But now me and my kitty cat

Are off to ^{chase a lousy rat} ~~see a mousy rat~~

And hopefully, that louse will scat..

(MR. C. EXITS.)

CUT TO:

SCENE 14:
(MAIN SET)

(IN THE ARCADE, SCHEMER IS READING THE BOOK.
STACY ENTERS. SHE HANGS UP A POSTER IN THE
ARCADE. IT READS: "TIME LIMIT: 3 MINUTES")

SCHEMER

(READING)

"Time Limit: 3 minutes." What!? Miss Jones, you can't
do this to me.

STACY

We don't want people hanging around wasting their
time, Schemer.

SCHEMER

Their time, no. Their money, yes. You can barely
spend a nickel in three minutes.

STACY

I'm sorry Schemer. That's the rule.

SCHEMER

You can't do this to me. You'll put me out of business.

STACY

If you want to be part of this station, you're going to
have follow my rules.

SCHEMER

It's not fair! I'm going to tell my mommy.

(A PASSENGER ENTERS AND STOPS IN THE MIDDLE OF
THE STATION. STACY AND SCHEMER HURRY TO HER.)

STACY & SCHEMER

(AT THE SAME TIME)

May I help you?

PASSENGER

I'm on my way to South Grem^p.

STACY

Why don't you wait on the platform? The train will be
in in just a few minutes.

SCHEMER

Which gives you just the right amount of time to enjoy
spending your hard earned nickels in my fabulific
arcade.

STACY

(TO THE PASSENGER)

You don't want to keep the train waiting.
Time is valuable.

SCHEMER

(GRABBING THE HANDLE OF THE SUITCASE.)

Time flies when you're having fun.

STACY

(GRABBING THE SUITCASE TOO AND PULLING IN THE
OPPOSITE DIRECTION.)

Time is of the essence.

SCHEMER

Time is money – for me.

STACY

There's a right time for everything, Schemer.

SCHEMER

There's no time like the present, Miss Jones.

STACY

There's no time to waste.

(STACY AND SCHEMER PULL THE SUITCASE IN OPPOSITE
DIRECTIONS. IT POPS OPEN AND CLOTHES COME FLYING
OUT. STACY STARTS STUFFING THEM BACK INTO THE
SUITCASE. THE PASSENGER GRABS EVERYTHING AWAY
FROM STACY.)

PASSENGER

Time for me to go.

STACY

Good, because trains, like time, wait for no man. Or
woman. This way.

PASSENGER

Forget the train. I'm taking the bus!

(THE PASSENGER LEAVES IN A HUFF. STACY AND
SCHEMER FACE EACH OTHER ANGRILY.)

SCHEMER

You really blew it this time, Miss Jones.

(TAKE DAN PEEKING OUT OF BILLY'S OFFICE DOOR. HE
PULLS HIS HEAD BACK INTO THE OFFICE AND CLOSSES
THE DOOR.)

CUT TO:

SCENE 15:
(WORKSHOP)

(BILLY'S WORKING AT FIXING THE CROSSING SIGNAL.)

BILLY

Do you want to help me with this, Dan?

DAN

there's no rule against it?
Are you sure I'm allowed?

BILLY

(GIVING DAN A ROLE IN THE REPAIR OF THE SIGNAL)

Hold this. I don't think we have to be thinking about
rules right now.

DAN

Don't let Aunt Stacy hear you say that.

BILLY

Stacy is doing what she thinks is best.

DAN

Best for who?

BILLY

For Shining Time Station. For all of us.

DAN

I liked things the way they were before.

BILLY

But I guess your Aunt Stacy didn't.

DAN

She didn't? (BEAT) You don't like all these rules, do you, Billy?

BILLY

People need ^{some} rules, Dan.

DAN

(DISAPPOINTED)

Oh.

BILLY

But the fewer the better, as far as I'm concerned. And
enforced with a ^{gentle} light hand.

DAN

What does that mean?

*(Aunt Stacy
isn't) Shining
Time Station
before*

*they work best
when they're*

BILLY

I've been trying to get this crossing signal fixed. I need to fit this little piece right in here. So I banged it with hammer. It didn't go in. I pounded harder. Still didn't fit. I got out a bigger hammer. Still no good. All that forcing, all that effort. Just a waste of time.

DAN

What are you going to do?

BILLY

We are going to try a little grease and some gentle persuasion.

(BILLY PUTS A BIT OF OIL ONTO THE PIECE AND HANDS IT TO DAN. DAN CAREFULLY SLIDES IT INTO PLACE.)

DAN

It worked!

CUT TO:

SCENE 16:
(MAIN SET)

(STACY IS AT THE SIDE COUNTER. MR. C. APPEARS.)

MR.C.

Stacy, can I talk to you?

STACY

Next!

MR. C.

I need help with a mouse that's as stubborn as a mule.

STACY

I'm sorry you'll have to line up like everybody else.

MR. C.

There isn't anybody else.

STACY

Station policy. Everybody goes through the ropes.

(SHE POINTS TO THE VELVET ROPES LEADING UP TO
THE DESK.)

MR.C.

If it's policy, that's different.

(MR. C. DISAPPEARS AND REAPPEARS WALKING
BETWEEN THE VELVET ROPES.)

MR.C.

That mouse won't leave, Stacy. I thought the cat would
scare him away. But, they became friends. Now
they're playing cat and mouse games. In my house.
I'm at the end of my rope. And yours. Can you help
me yet?

(HE GETS TO THE END OF THE ROPE.)

STACY

I'm sorry. I'm closing here.

(STACY PUTS UP A "CLOSED" SIGN.)

MR. C.

You can't do that! I came for help.

STACY

information
Try the ticket booth.

(MR.C. LOOKS PUZZLED, BUT DISAPPEARS AND REAPPEARS AT THE TICKET BOOTH WHERE STACY IS SHUFFLING PAPER WORK.)

MR. C.

What should I do, Stacy?

STACY

Take a number, please.

MR. C.

I mean about the mouse.

STACY

I can't help you if you don't have a number.

MR.C.

Why not?

STACY

Rules are rules, Mr. C. If I make an exception for you, everyone will want special treatment.

MR. C.

What's wrong with wanting special treatment?

(DAN ENTERS AND WALKS OVER IN TIME TO HEAR WHAT MR. C. SAYS. STACY IS ALREADY IMMERSSED IN SOME PAPER BUSINESS AND DOESN'T EVEN NOTICE.)

MR. C.

I think
I know ~~when~~ I'm not wanted. You and that mouse are
was
two birds of a feather. I don't have to take it. I can go
somewhere else. Somewhere better. Somewhere way
better. I'll tell you something else, I won't even miss
you.

*Everyone needs to know
sometimes - how
not my friend anymore
that unless of course you*

DAN

Wait! Mr. Conductor! Don't go!

(IT'S TOO LATE. MR. CONDUCTOR SPARKLES AWAY.)

DAN

Aunt Stacy!

STACY

Take a number.

DAN

Me?

STACY

You have to take a number just like everyone else.

DAN

I'm not everyone else. I'm Dan.

STACY

I know who you are.

(BILLY ENTERS AND OBSERVES THE SCENE.)

DAN

But I don't know who ^{Aunt Stacy} you are. We used to have fun

around here. You payed attention to us. You taught

us stuff. Sometimes we even played games. But now,

it's all "no" and "don't". Maybe I'll ^{just have to leave this place.} go away, like Mr.

Conductor did.

(STACY LOOKS STARTLED. SHE STARTS FLIPPING
THROUGH THE PAGES OF HER BOOK.)

BILLY

You don't think you're going to find the answers in
there, do you, Stacy?

(TO DAN)

C'mon Dan, let's take a walk and cool off.

STACY

(HER MOST COMMANDING VOICE)

Hold it right there! Nobody's going anywhere.

(DAN AND BILLY STOP. STACY'S VOICE SOFTENS)

At least not until I apologize. I got carried away.

just can't do this anymore

DAN

You hurt my feelings.

STACY

I'm sorry, Dan. I stopped thinking about your feelings
and everyone else's. That was wrong. But I've got a
lot to worry about around Shining Time Station: I've got
to make sure it's safe here. And clean. And I have to
keep the trains *running* on time, take care of the
passengers and all of you, too. I was just trying to do
my job. I thought rules would help me.

BILLY

Maybe we're the ones who should be helping you.

Sounds like we haven't been doing our share around here

DAN

do our part and
If we try harder to cooperate and help you, do you think
we could get rid of some of the rules?

*abrupt
change
of character*

✓

✓

STACY

The first thing you could do is to
Will you help me take down the signs?

(DAN AND STACY ARE PULLING DOWN THE FIRST SIGN
AS MR. KING ENTERS.)

MR. KING

What's going on here, Miss Jones?

STACY

We're making some changes at Shining Time Station,

Mr. King. This station works a lot better when we work
together.

KING

But what about leadership, Miss Jones? You know,
you're the boss, be bossy and all that.

STACY

If you're a good leader, you don't have to order people
to help you, Mr. King. If you're a good leader, people
and make it clear what help you need and why
choose to help you. Don't you think so, sir?

*The wish of
all mothers*

KING

Why yes. Yes. Precisely. I've always said that, Miss
Jones.

(SCHEMER ENTERS CARRYING THE BOOK AND A
BULLHORN.)

SCHEMER

You want leadership, J.B. I'm going to show you how
bossy a boss can be.

(THROUGH THE BULLHORN.)

Attention, attention bossees. This is your new boss
Schemer with a few announcements. There are going
to be some new rules around here starting right now.
First the new name: Scheming Time Station. Second,
everybody's going to pay me a nickel a day.

(MR. KING TAKES THE BOOK OUT OF SCHEMER'S HANDS
AND RIPS IT UP.)

And another nickel for J.B. King, the bossiest boss of
all bosses.

(KING TAKES SCHEMER'S BULLHORN AND THROWS IT IN
THE GARBAGE.)

Make that two nickels for J.B.

KING

Miss Jones, you're in charge. Keep up the good work.

(KING EXITS. STACY AND DAN BEGIN REMOVING THE
VELVET ROPES TOGETHER.)

DISSOLVE TO:

SCENE 17:
(MAIN SET)

(STACY IS AT THE TICKET BOOTH LOOKING CHEERFUL.
DAN SHOWS HER A SNOWFLAKE HE JUST CUT OUT OF
PAPER.)

DAN

Look, Aunt Stacy.

STACY

Oh my goodness, is it winter already?

DAN

I made it for you.

STACY

It's beautiful, Dan. Thank you.

DAN

And now I'm going to clean up.

(DAN GOES OVER TO THE BENCH AND STARTS
COLLECTING THE BITS OF PAPER LEFT OVER FROM
CUTTING OUT THE SNOWFLAKE. MR. C. APPEARS
OUTSIDE HIS SIGNAL HOUSE.)

DAN

Mr. Conductor. You're back.

MR. C.

My front. My side. My other side.

DAN

I thought you went to find someplace better.

MR. C.

I did. But I couldn't find any place I like half as much
as here.

DAN

What about the mouse?

MR. C.

I found a place he liked even better. There's a painting
of a little country cottage hanging on the wall of a
cheese factory just up the line. When I told the mouse
about it, he packed his bags and moved there quick as
a bunny.

DAN

That's great Mr. C.

MR. C.

I guess we're all back to normal. →



giving out Best to each other

(TAKE SCHEMER IN THE ARCADE, USING THE JUKEBOX
AS A WRITING SURFACE.)

SCHEMER

(AS HE WRITES)

Schemer's Guide to Success in Business Without
Actually Doing Any Work. Chapter one, Taking credit
for other people's ideas...

(DAN AND MR. C. EXCHANGE A LOOK.)

DAN & MR. C.

Yup.

Yup. I guess so

FADE.